

Recreating the Conditions for *Long Film For Ambient Light* (Anthony McCall)

12 noon Friday 16 March - 12 noon Saturday 17 March, 2007.

Teaching and Learning Cinema (Lucas Ihlein and Louise Curham)

<http://teachingandlearningcinema.org>

Interview 10: Saturday 17 March, 2007, 1000h

Lucas Ihlein, Lizzie Muller

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Lucas We'll start from perhaps you just telling the story of what happened when you came here, perhaps you can either talk a little bit about what sort of expectations you had before you came along? When did you actually arrive?

Lizzie I think I arrived at about 6:30, or 6.

Lucas Yeah.

Lizzie I wanted to...

Lucas Last night?

Lizzie Yeah. 6:30.

Lucas It's now what time? It's now 10:46, in the morning.

Lizzie The next day. So I wanted to arrive early – basically what I really wanted to do was catch that action; you know I imagined there'd be action moments when it went dark, and I really wanted to see that dynamic and I wanted to see it go from bright to dark, all the way. And, but you know like these things always happen and I was you know, a bit late and there was this thing to do and that thing to do and I was just thinking, 'well you can't really justify leaving the house now', blah-blah, and so of course by the time I travelled I was already starting to get anxious that I'd left it too late and I was going to miss the best bit.

Lucas What did you think the best bit was going to be?

Lizzie I thought, I thought the best bit was going to be that moment when it starts to – like do you remember me telling you about that work I saw where the chapel was lit up blue, green, and you could start to see that it was blue as the night came on.

Lucas And it was on all the time, the whole day...

Lizzie Yeah.

Lucas And it was only as it became dark that you saw the artificial lights.

Lizzie That you could see – yeah and so I you know I'd really, that was my set up for this work really, and...

Lucas Something similar.

Lizzie And that was a magical moment and of course it was like an extended moment, it's a moment that has no specific beginning or ending but I remember that there was a peak, you know there was that kind of moment of acceleration when change seems to be happening more perceptibly and you suddenly notice the change; although I suppose it is actually happening at the same rate but it's just a question of perception but...

Lucas It may not be true, there may be...

Lizzie A quickening?

Lucas We know, we don't know enough about it...

Lizzie (What?) we do know.

Lucas But it may be that there's a plateau effect and then a sudden plunge, like a (sine?) wave. But anyway that's beside the point, it seems like the kind of sensation that you're interested in is this moment of perceptible change.

Lizzie Yeah.

Lucas No matter how long that might take, but somehow the ability to perceive it as a satisfying thing in itself.

Lizzie Mm, and to have my senses drawn to this change you know, to be able to – you know that was the moment I wanted and I also wanted to catch it when there was a lot of people in here perceiving that change, like I wanted that to be a collective...

Lucas A collective experience?

Lizzie Yeah. And I thought, you know I always get these things wrong and I thought there'd be lots of people at that moment, you know that there'd be a rush and they'd all go when it went dark and that would be that.

Lucas Yeah.

Lizzie You know, so I kind of, I was kind of rushing and I think I came in – I don't know, I was interested, I didn't know what was going to happen when I opened the door and I always think to myself, 'is it right or wrong to go up and kiss Lucas? How big a kiss? A small kiss, a medium sized kiss? What's appropriate in the situation, kind of – a full tongues-down-throat kind of kiss?'

Lucas So now you're talking about the moment when you walked in the door...

Lizzie Yeah.

Lucas So partly your, your first kind of thoughts or, upon entering the room were about this Lucas?

Lizzie This Lucas fellow – we’re going to have to, I’m going to have to speed this up a bit because there’s like you know...

Lucas Hours to go.

Lizzie Fourteen hours of...

Lucas But kind of just spend time on what you think is important and other times might not...

Lizzie Skip by.

Lucas ...not need describing at all.

Lizzie Well, this...

Lucas So there was a sort of social, not anxiety but a kind of heightened awareness...?

Lizzie But I couldn’t wait to see you either you know? Like I couldn’t wait to see you in this space and see what effect it was having on you and see you know how it was being lived out – I was really interested to see how being in this space would be lived out and what effect it would have on us as people to be in here and I was like looking for a trace of that effect in the people that were already there, you know having had a kick start, a head start. And I wanted to pick up cues as well you know, like cues as to where I might find myself going.

Lucas Like, partly like what George was saying last night, that if there was a person in here who was a kind of, almost an acolyte of the work, someone who is so dedicated to being there that they...

Lizzie Not so much that but more like I just wanted to, I wanted to get in step you know? Like...

Lucas To catch up in a way?

Lizzie Not so much but more like that walking meditation we just did I wanted to step with the people that were here, not to catch up just to, to meld in kind of.

Lucas To hop on board.

Lizzie Yeah.

Lucas To jump in the, in the – Anne (Modern?) described it as a river, to jump in the river as it flows along.

Lizzie So much – I don't know no nothing like that, like, stop giving me your metaphors.

Lucas It's alright, just reject them and come up with your own, I don't mind at all.

Lizzie It's all about the, it's all about the getting in step, you know? Because it's active, it's you decide what pace you're going to let your mind unfold and – anyway so I wanted to do that, and I can't remember who else was in here at that moment – Sam and Louise, no Peter, and I was interested to see what Sam was doing. You know? It's like...

Lucas What was he doing?

Lizzie He was kind of sticking close to the walls and looking at the diagram and walking around, like – and I had this urge, my immediate urge was to sit down with you and just sit and really breathe and – it was hot and I wanted to unwind and, so I sat down – that's my favourite spot but I can't, I haven't sat in it often. Like...

Lucas Which one?

Lizzie The spot Peter's in now, that's...

Lucas Like pretty much right in the middle of the room...

Lizzie The middle.

Lucas ...opposite the middle biggest window.

Lizzie Yeah.

Lucas (Look at that?) Wow!

Lizzie And the reason is – yeah.

Lucas Can you, can we jump back, can we jump back to the present and describe what's happening right now?

Lizzie A perceptibly massive raising of light levels. There's Fiona, finding us interviewing ourselves. We could always pause and do Fiona.

Lucas I think she might need a moment just to be here.

Lizzie Yeah - perceptible leap in light level, real, a real phosphorescent glow.

Lucas Yeah, (there's a?) sensation on your face and eyes.

Lizzie And you know what? There's, for the first time I feel like the brightness of the bulb and the windows is coming close to one another.

Lucas Yeah.

Lizzie I mean like you know to skip forward and back and all the way through, my main impression, one of my main impressions of this whole thing is the physical impact of light on your body, like the whole way through it's just been a question of you know that physical movement of your eyes, not just your pupils dilating but like my eyes screwing up, moving away, (doing that?) – shifting your head, getting the angle right, putting bits of your body between you and the light – lots of people did that; well I did it a lot, I spent a lot of time looking at my hand and my knee and trying to arrange myself so that this light wasn't directly on me. And then we did that walking meditation...

Lucas Which light do you mean?

Lizzie All of them actually.

Lucas The bulb and the window?

Lizzie Certainly the window now, and for the last couple of hours the windows, but like yeah when I first came in it was too bright to sit where Peter is sitting but that's nevertheless where I wanted to sit and I wanted to sit there because I was hot and the concrete seemed cold and I wanted to have that beautiful right angle of cold you know, hard cold back hard cold bottom, and just look - and the light bulb bothered me unbelievably for that first hour, and all the way through but the first, the first ten minutes I was sitting down with you I was just so bothered by that light bulb.

Lucas What kind of bother?

Lizzie That painful...

Lucas Pain where?

Lizzie In my eyes and my head, it hurt my head, and this aggravating insistence of it that I couldn't look anywhere else, it totally dominated my field of view no matter where I was, like to the point that I actually had to move around the space until we found that spot over by the window facing a particular direction where it wasn't in my eyes.

Lucas And in fact where you didn't even, you couldn't even see a reflection of it.

Lizzie Yeah it bothered me, (maddeningly?) bothered me.

Lucas In bothering it also sounds like it also drew you, in a sense?

Lizzie No.

Lucas It was like you kind of couldn't get away from it or something.

Lizzie Yeah I couldn't get away from it, visually it was totally...

Lucas And in that sense it kept drawing your attention.

Lizzie No not drawing just dominating, filling up – there wasn't an option it wasn't like, 'oh I might look there but now I'm drawn to the light bulb', there was nowhere else, no other...

Lucas Mm.

Lizzie There wasn't even a location it was just...

Lucas How do you think that unfolded as the night went on?

Lizzie It became more and more and more aggravating, I hated that light bulb and I still do. And I, you can't, it's like I feel like it's been printed on my retina possibly forever, that light bulb. Every time I shut my eyes, and I think I've tried it, you know, on and off all the way through the night, I shut my eyes and there it is on my retina. And when I open my eyes now here it is just below your eye. (Very good?) - anyway so yeah – light bulb, too bright.

Lucas You were talking about how when you came in – just to jump back to the beginning of the story again – Sam was in here, so was watching Sam being in the space, was that an influence on your experience?

Lizzie You know when Fiona came in and I - one of the big things I'd wanted to do here I realised – or I knew already and it came to mind – was like to have some conversations with people who were in here that were kind of much more relaxed and deeper-pitched than most conversations you get to have with most people you meet in these situations. You know like people who you habitually meet at openings and like shows and events and stuff and you always have these stupid shrill half, half-had conversations and I was kind of interested cause I actually you know, I wanted to talk to Fiona and I wanted to talk to Sam; Gail came in and I would have liked to have talked to Gail too, just at that, in a more relaxed way and it didn't really transpire with those three, they were all in, they had other things you could tell outside the room.

Lucas Say that again?

Lizzie They had other things outside the room they had to go to, and do.

Lucas Oh, ok.

Lizzie But yeah like I, every time someone came in I was excited to see who it was and - but there were also times when I really wanted to be alone in the space and I remember that there were a couple of times when, that everyone would go and I would go, 'now is the time, now is the time'.

Lucas It sounds like that Vito Acconci piece.

Lizzie 'Waiting for you'...

Lucas ‘Now, now is the time; but you know that you’re not ready and I’m going to have to wait’.

Lizzie ‘I’m going to have to make you ready’. Oh so many things to say I don’t know where to start.

Lucas Mm, what about this compulsion that you felt that you wanted to have different kinds of conversations from what you normally have with people?

Lizzie I was really interested in what kind of interpersonal dynamic this whole space would set up; that was my major interest. Oh I was interested in two things: one was like, having time unfold – time, time, time unfold. And then for me to just be and not have to do, and then like, and within that I wanted to have some more kind of unfolding, existential, non-goal-oriented conversations – I had the goal of non-goal-oriented conversations...

Lucas Paradoxical.

Lizzie ...but I really, I was worried about the interviewing because I thought, ‘oh it’s going to, it’s going to get in the way of that, it’s going to make me, you know it’s going to give me a job to do and I’m going to have to do it and I’m going to have to remember and pick up the thing and interrupt the flow’, and, and I do think that to some degree it would have been a really different experience for me without those interviews, I could have had a much more kind of unpunctuated flow, flowing experience I think without – I think it would have felt longer.

Lucas So do you think – not to put words in your mouth or anything but do you think that these interviews that you did are a kind of like, do you think they broke up the flow of time into a series of episodes?

Lizzie I think they became my experience, so other people’s experience became my experience of the work.

Lucas Interesting.

Lizzie And my experience of this work became a kind of collage of other people’s stuff and also a reflection on my own PhD, you know like...

Lucas Almost like a kind of – in what sense was it a reflection on your own PhD?

Lizzie I was thinking, like because you’d said to me like, ‘you enjoy listening and you have a skill’ and I suddenly became conscious of the first time that I was doing what I do. Like, there’d never been a part of me that realised that was me, that was what I do.

Lucas Yeah to me it was like you have a practice in the same way that Louise has a super 8 film making practice which makes, in that practice she’s the expert, nobody does it as well as her in the way that she does it and that’s what I felt about the way you were doing it.

Lizzie But it made me kind of panic; like I had this sudden unravelling when I thought, ‘now that I’ve become conscious of that’ - which is so funny, bearing in mind all I do is about reflective practice, and I was suddenly like, ‘if I’m conscious of that will I be able to do it?’

Lucas Like the way you trip yourself over when you, if you think of – if you’re swinging a golf club and you think, ‘where...?’...

Lizzie Exactly, the (Shern?) metaphor, yeah. And so I, I watched myself even closer the next time I did it after you’d said that, and then I thought, ‘this is, this is a thing, it’s a thing you can do’, and in fact I kind of stumbled a bit like doing Vanessa and Tim I was a bit drunk and I couldn’t, I couldn’t meet their challenge you know of the, the duo and the difference in dynamic between them, and...

Lucas And they weren’t – from observing them they weren’t as kind of model subjects as say George and Sam were, in terms of being obedient and very generous in rendering the kind of data that you wanted.

Lizzie Mm, but on the other hand Sam didn’t know what I wanted and neither did Chris – they intuited it.

Lucas Yeah.

Lizzie I’m really interested in the way people react to that bulb.

Lucas Describe what’s going on right now, what are you seeing?

Lizzie So Fiona’s circling the bulb, and a lot of people do that – Lisa Kelly made me laugh last night when everyone’s sitting around and they’re just giggling – or no, everyone’s in silence like it’s a church, right?

Lucas Yeah.

Lizzie Were you here then?

Lucas Yeah, yeah.

Lizzie Lisa’s drinking beer out of a long neck, and then later it transpires that George is judging Lisa drinking beer out of the long neck...

Lucas But then also judging himself judging...

Lizzie ...judging himself judging, and she went – he was whispering and Lisa went, ‘it’s just a fucking light bulb!’ And I suddenly thought, ‘god she’s right, what - accidentally what’s happened is this entire thing has become a parody of the contemplation of the light bulb’. Like, there are so many ways to misread this work – misread, you know, or read unnecessarily negatively – it’s like, brilliant. Because I, I – and then I got frightened, I was like, ‘a lot of people are going to read this badly, they’re going to come in and they’re going to think to themselves, “fucking artist

twats”, like, “sitting around contemplating a fucking light bulb, you useless cunts”. And that was like, I...

Lucas Especially because a lot of those, a lot of those people were coming in after seeing another exhibition...

Lizzie Yeah, yeah, a show, that was real.

Lucas ...or another theatre show, and the – yeah (this is?) not real though – but without perhaps being primed in the same way that our invited audience was primed. So they came in and they wouldn't have known necessarily that it was unfolding over that amount of time and that, that in the day the light came in and so for them it was like, 'here's an installation that consists of a single light bulb'.

Lizzie '...and a bunch of people sitting around looking at it'; and I actually had this like, hysterical feeling about that, like...

Lucas The possibility that people might misunderstand what our intentions were?

Lizzie Well not just the possibility see but like the absolute certainty, and like and also you know, it's so, it was unbelievably difficult to describe this artwork without being ashamed – like every time I described it to someone on the phone I was like, 'yep nothing happens, 24 hours you just sit there, it's...' – and I even tried, I remember describing it to people on the phone – I ought to just mention that while we're sitting here there's been another big pulse of bright light, it's funny – it's like, and trying to make it more exciting by telling them about like the camera obscuras you know? And, 'it's not just nothing' – but of course it is just nothing.

Lucas We haven't used the camera obscuras.

Lizzie But we're not cunts you know? Like we're not...

Lucas We're not wankers.

Lizzie We're not wankers.

Lucas This is serious.

Lizzie No but it's not serious, that's – you know like...

Lucas It is and it isn't.

Lizzie It is and it isn't, you just, you must live it.

Lucas Yeah.

Lizzie And it's in the being yourself in the living it that's important and I just, I just despaired of ever – but you know last night when we went to bed and we said, 'thank you for all the people that just got that'? Who know how to be here? But I

would say that you know the other overwhelming – my overwhelming experience of this has been the interpersonal, and a lot of it has been anxious watching of others, you know how they, ‘how are they experiencing it? Are they leaving? Are they happy with each other?’ You know, a big part of that dynamic, ‘are they unhappy? Can I make them happy? Am I making them unhappy?’ you know? And (Kier?) and Bec and Lisa and Louise and Peter and everyone working out their stuff in this space, and you and I in this very strange like symbiotic mood that’s heading towards this retreat tomorrow, you know that’s coming as a result of us being the only two people we know really who have been involved in this course that’s changed our lives and – and the difference between Louise’s way of being in here and mine, with the cameras and the constant recording – and of course I’ve been going round recording but you know I kept noticing this, ‘click, click, click, click, click, click, click’.

Lucas Tell me about that.

Lizzie Just...

Lucas How does that make – what do you think about, how does it make you feel?

Lizzie I wouldn’t say it was actually – I mean I think I considered whether it was negative but I wouldn’t say it was actually negative...

Lucas No but were you, what kind of feelings did you have about it yourself? Regardless of whether you thought it was...

Lizzie Negative or positive? I thought...

Lucas When it was happening did you feel irritated, or...?

Lizzie No that, I didn’t – that’s my point really I didn’t have those kind of reactions I just noticed it and thought, ‘what is that thing? That noise that, what’s it producing? And the thing it’s producing can’t be seen yet, or it’s in’ – I just, it was a very amorphous bunch of thoughts about that whole corner, you know the line up of ancient camera equipment and Peter and Louise busying themselves with it and me thinking, ‘they’re just busying themselves’ – I sound like a parody of a Woody Allen film! But that was what I was thinking, I just noticed it...

Lucas What was it about them busying themselves that – did you have any thoughts about that?

Lizzie I just thought, ‘I have no desire to busy myself’.

Lucas Right, and yet in a way you did...

Lizzie I, I would have been happy not to, but on the other hand I love having a role, I always enjoy to have a role.

Lucas And in a sense it was a, a very reflective role so it was a busy-ness that enhanced that sense of being in the room as well.

Lizzie Yeah it did and, and also maybe I'm the kind of – I don't know, we'd have to do this all over again under controlled conditions where I didn't get to interview anyone but...

Lucas And you'd have to be the same person you were before you did it the first time.

Lizzie Yeah, yeah.

Lucas I think that – if you've got more to say; otherwise I'll ask you another question.

Lizzie I want to talk about detail.

Lucas Yeah? Let's talk about detail.

Lizzie I just...

Lucas Do you want to talk about how your own experience of seeing detail unfolded during the visit?

Lizzie Yeah, yeah, like at first it was the light and the bulb – light and the bulb, light and the bulb, light and the bulb, and then it was these ugly grey mats and all the things that were about the preparation of the room, right? And then Fiona came in and I saw the room through her eyes, like with her, I saw it as a you know place of possibilities and responsibilities and – the height of the room, the thoughts about the air conditioning, how's this room function? And I was really you know my eyes were drawn to those little red LED's which I think must be sprinkler systems or something on the ceiling.

Lucas Smoke alarm maybe.

Lizzie Smoke alarm, sprinkler type, and I kept thinking you know there's the rawness of this place and then there's the obvious public-venue-ness of it, you know? And you see it in the exit signs, and the little boxes of control stuff which is like you know, 'on/off', 'air con', 'up/down lights', this thing – I don't know what it is, control panel thing next to the window everything and I suddenly thought, 'this has been slickened', you know? Like it's - you prepared the room for this thing but this room has already been prepared, I kept thinking of all the different preparations for purpose the room had gone through. And then you know some beautiful details came out during the course of the, of the night - or maybe this morning actually like it got dark quite quickly when I was here and this morning has really been the chance for me to know this room but first of all I was talking to Bob and I lay on the floor and looked at the ceiling and noticed that the ceiling has those panels on it that say, 'flooring', and the thing I most like on the ceiling is this, these beautiful (room?) cross struts.

Lucas Yep.

Lizzie And then I was really, you know I just couldn't stop looking at the structure, it's nothing special but it's got that kind of raw engineering, this, 'this holds this up, holds this up, holds this up; pushes this out, stretches this' – the tension of all that structure and it was lovely, just a lovely feeling, made me feel, feel a sense of structure. And, and then when we did our walking meditation that was the best moment – where's he taking her? Looks like they're all observing some...

Lucas Some official thing.

Lizzie Yeah that's a shame, I liked the look of her sitting – we did our walking meditation and I suddenly thought of Gibson's, 'the eyes in the head on the moving body', because suddenly, you know I'd been spending the whole time looking – looking for things, looking for things, looking – and suddenly I was just seeing instead of looking...

Lucas Oh ok, when did that change happen?

Lizzie Just as I walked across like that, doing the walking...

Lucas Oh when you were doing the walking meditation.

Lizzie Because my head, my eyes would just be where my head went.

Lucas Oh I see you didn't tilt your head from side to side (looking for anything over your shoulders)?

Lizzie I didn't look for anything, no I just went and felt, and I was mainly concentrating on the feeling of the floor and stability and instability and I was doing that and suddenly these details crept out at me that now I can't re-describe but like the numbers on that column that I hadn't seen before and a shape on the floor and – oh so many things I can't tell you now, they were jumping and jumping and jumping out at me, beautiful little details that made me feel connected to the room and then, and most of all this sudden feeling of the cold of the concrete and the hot of the windows, and that light is not visual it's physical in so many ways, and I was drawn to touch the walls and feel that surface, and drawn to touch the windows and feel that heat and I just realised how the whole morning I've been oriented around that heat as much as the light without realising it at all – I'm trying to avoid it because I'm too hot, and not realising that that was like one of the effects of it getting brighter was that became a hot side of the room and these became cold sides and – it was great that walking meditation, it was the best moment of the entire thing for me.

Lucas Why – how does that judgement come about? What, what sort of evaluation are you making when you say that's the best as opposed to other times?

Lizzie I just suddenly felt like I had – it sounds funny but you know, 15 hours had passed and I felt like I hadn't been here, you know? Like I'd slept here, I'd woken up here, I'd talked to people here, I'd negotiated the space – I'd done handstands in it, I'd sung in it, and suddenly I was there, in the moment, and it's the meditation that does it, like I just realised that you live in, on the surface of things all

the time and then you need to consciously say, 'I am here' before you feel like you've been there.

Lucas You know it's not necessarily just saying, 'I am here', it's like, it's feeling it, right?

Lizzie I think - you know what it is? It's the saying, 'I am here' allows an unfolding of the quality of experience that can't occur otherwise and you know like even just for a second – because you know within that walking I (imagine that now?) there's this moment where you wobble too much or you wonder if Louise thinks you're a mentalist and you know you negotiate your path, but there's those moments, like that unbelievable moment when I was just drawn to that wall, and I just was the – I was that wall and it sounds so stupid now I'm saying it but it was just like, you know it could make you cry, that feeling of attachment to the world, whatever that, the manifestation of it is in it's physical form, and, and like at this moment it was a concrete wall and a glass window and that beautiful, the difference between them, and the sensations and the visuals, and the fact that I was here to do that as well you know, all came together in a very beautiful, poetic moment.

Lucas Poetic?

Lizzie Yeah you know like in the (Dewian?) sense, an experience that rounds itself out and resolves itself, and becomes something you have had and can name and describe and – it was a beautiful moment, that resolution. And you know like that resolution with the capacity for change and dissolution and whatever, it's not a finite resolution – I'm blabbering now.

Lucas (What about?) other details in the room, can I ask you about them? Like the, you know, other elements of information perhaps and how they kind of...?

Lizzie I haven't read them yet, on purpose to some degree, or I kind of thought, 'oh I'll go round and read them tomorrow', and I was like, 'oh yeah I'll read them after because like I'll just be here now'.

Lucas Yeah you did go over to the statement...

Lizzie I know and I specifically stopped because I thought, 'oh right now's the time, we've done the walk I'll go over and read it now, it's nearly finished' - I couldn't, it annoyed me.

Lucas Interesting, why did it annoy you?

Lizzie That entrance of rationalisation into something that was being lived out, the idea of the premeditation of it you know like - then that horrible feeling that you're living out something that someone actually planned for you to live out? Like that Truman Show moment.

Lucas It's funny because something that you've said recently is that you know, you maybe could ask that question like, 'why should it be that having a bit of extra information should' – what was that question that you asked?

Lizzie So true, my god!

Lucas Remember? What did you say?

Lizzie Because (Gina?) didn't want anyone to have any information and I was like, 'oh she's like working against them as an audience', like she's stopping them from having their experience by not giving them information about how to have it. Interesting, yeah...

Lucas And can I put (something to you?) – yeah...

Lizzie But you know Sam and Anne felt scaffolded by information so people are different, I would have always said I was an information reader.

Lucas And one of the things that McCall actually says is that those two bits of paper are just as much a part of his work, that they're key ingredients of it rather than being like a didactic (panel?) external to it or something, so...

Lizzie Yeah I guess one chooses to ignore elements of works all the time, especially if they annoy you. But in a way that's the kind of, maybe in fact we're kind of, it's a meta-comment on what, on – like I chose to ignore those elements of the work because they were the elements of the work where he told me what I couldn't ignore you know? So there's that constant tension going on between how much of this work am I creating my own experience of, my own choice?

Lucas And I think that that's what he's going to tell you.

Lizzie I started to read it you know and I felt like, 'he's going to say to me, "this is what you should be..."' – and it's kind of interesting, so I choose to ignore the bits where I think he's going to tell me there are things I can't ignore.

Lucas Interesting.

(laughter)

Lizzie There's also that like, you know you've told me a lot about this, I – my head hasn't got room for more art at the moment; for more theory about art, for more talk about art.

Lucas Maybe you didn't, don't need the scaffolding that Sam and Anne needed because you'd been set up more thoroughly?

Lizzie No, but – set up but also I have my own intentions you know? Like my intentions were to use this as a break for my writing and to extend the mindfulness retreat for an extra day in an art context, and to get that chance to compare what, what mindfulness and meditation means in a retreat context and what it means in an art context, like it's the most extraordinary weekend.

Lucas Can I ask you about something that you said, that you wanted to ‘use’ the piece?

Lizzie Yeah, yeah.

Lucas Can you say a bit more about like - I don’t know whether you want to extend this to talking about art in general but, with the idea of the artworks having a use? Or the kind of use things can have?

Lizzie I think you know an artwork always has a use – oh I don’t know, I don’t want to make any sweeping statements.

Lucas Maybe talk more specifically about this one and the uses that it has had for you here?

Lizzie You know, it was a, it was time, time and nothingness, and seeking time and nothingness for a break from thinking, or a different kind of thinking or – you know it’s a break, it’s like a Sunday off but with a twist. And, and with immersion like I, I have found that rules, rules for stopping me thinking have been very useful because of like this you know, over-weening monster of a PhD that just eats up my brain, and needed – and so you need to set boundaries for that monster right? So you’re like, ‘right, this Sunday from the minute I wake up to the minute I go to bed I’m not allowed to think about it – if a thought comes up I dismiss it, I don’t write it down’ – all those kind of rules, ‘and then tomorrow I’ll work’. So this was like another set of those brilliant rules you know, you’re going to be in that space, you’re not going to do anything, you’re not going to watch TV or read Vanessa’s zine or catch up on the news, the only thing you’re going to do is be there and talk to people.

Lucas Mm, and how successful do you think it’s been as a...?

Lizzie Brilliant - oh it’s brilliant! It’s not rubbish, it’s brilliant!

Lucas Do you think you’ve changed? Do you think you’ve learned anything?

Lizzie Oh, you’re funny – well, yeah I did think I had, now what was it? A lot of stuff about, about my, about self-worth because of the interviewing things; it sounds silly, it sounds like therapy but that’s the big thing, just realising these things have a context beyond the 80,000 words of my PhD. I know that you probably had a different learning in mind but that’s the one that happened.

Lucas No - no, no, no I mean I think what you’ve talked about, how doing interviews with people has been a key part of your experience here rather than just a kind of adjunct to it, and that’s partly like – I mean I know you don’t want to read the statement but it’s partly I think really within the framework of McCall’s intention for that kind of thing, that’s my interpretation anyway. So, then I suppose the interesting thing for me is that unlike something like Gina’s work, where it is an adjunct to the work it seems like your actual process of doing these interviews...

Lizzie Mm, is within.

Lucas Not only was within the work and part of the work, it also fed back into and enhanced the work.

Lizzie That was the way it was with Claudio and I suppose that's why it made sense to have George here.

Lucas Yeah but, but more than that – it happened live here, you're not, it didn't – not something that you took away and brought back it was – even if we weren't recording something was happening live in that kind of intensification of the moment through talking. Do you think that?

Lizzie Oh definitely, yeah. Yeah I think people of all kinds, like Chris was saying, like to debrief and reflect and – I don't know there's lots of things I learned from the interviews themselves, like about the different ways people experience these things and I suppose that's where I got the clarity about what my own intentions were, because you know Sam was in here for the visuals; so was...

Lucas Mm, visual effect.

Lizzie ...so was Chris.

Lucas Chris Fortescue?

Lizzie Yeah.

Lucas He ended up coming (out to?) the sound.

Lizzie He was interesting...

(end of recording)